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THE CINEMA LIGHT
ALBUM

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CONTENTS

An Appeal.

WE do not think that in this age of Cinema popularity and development in the art of moving and talking pictures any special apology is needed for starting a new Journal dealing with subjects pertaining to the art and science of successful staging in a modern Cinema Hall. The question of other countries apart, even India has brought out during the comparatively short interval since the introduction of the 'Talkie' in this country a number of periodical publications in English as well in the vernaculars, bearing on this subject. There is no doubt that the literature is growing from day to day, satisfying the curiosities and supplying the necessary intellectual food of that section of the public which takes a living interest in the subject. The aim of the present paper, humble as it is, will be to create an intelligent interest in the subject of Cinema life in general with all its varied phases of attraction and education; and to attempt to sustain and satisfy that interest on the part of those in whom it is already present, by keeping them in touch with the latest developments of Cinematographical art and theatrical perfection.

The "Cinema Light" is intented to shed its soothing and soft lustre on the dark corners of the reader's heart and to show by way of practical demonstration as it were the propriety of the poet's saying tbat "a thing of beauty is a joy for ever."

We shall strive, in a manner most consistent with the requirements of the public taste and culture, to keep ourselves up to date in our presentations. We earnestly appeal, therefore, to those of our countrymen who take a living interest in the subject to sympathise with us in our sincere endeavours and help forward the cause we propose to represent with their generous patronage and useful suggestions.

Cinema an Instrument of Education.

By

Kumar Krishna Kumar M.A., B.L.

THERE is a deep and widely prevalent prejudice in our country that Cinema life is prone to engender a sort of unrighteous indifference to the sanctity of the moral bonds of social life. Some people go so far as to say that it is in a sense subversive of moral life altogether. We have no hesitation in pointing out that this notion is totally unfounded and has no justification in fact. That every good thing may be turned to a bad account is not a legitimate ground for its condemnation. We should judge an object by the ideal of its existence and not by how it affects people who are differently constituted. Even in religious life we find cases of noble persons and institutions exposed to the ridicule of people whose sympathies are widely different. The criticism by some persons of saints like Socrates, Jesus Christ, Buddha and others is not a sufficient proof that the lives lived by these saints or their teachings were really deserving of such condemnation. It only shows that every bright picture has also a dark side and that there is nothing in the world that commands universal admiration.

Human life is a drama, and though we are often unconscious of this fact we nevertheless play our respective parts in the stage of life veritably as actors and actresses. A theatrical performance is therefore no more than an outer projection of our inner life. The more successful the projection is, the more natural it becomes. The best art is to conceal art and imitation is most successful where its semblance to reality is the greatest. From this one should not guess that there is no scope for idealism in drama. We emphatically affirm that there is such a scope but what we wish to bring home to our readers is that this idealism should not be divorced from reality.

Before the introduction of Bioscope people from times immemorial used to rest content with ordinary theatrical exhibitions. But the developments of photography and kindred arts brought about a revolution in the history of theatre. The movements and gestures of actors and actresses in fact the whole demeanour of a particular theatrical party represented on the stage could now be reproduced faithfully whenever and

wherever an occasion arises for the same. This enables a successful actor or actress to play his or her part in a never ending series of reflections or pictures in every part of the world at any time. The results of the Bioscopic art have been marvellous. Apart from commercial considerations, the best justification of a bioscope lies in its universality of appeal.

What is true of a silent moving show is also true in a better sense of the talkie where not only the visual impressions but also the sounds and music of the original are faithfully preserved. It is now possible,thanks to the latest achievements of science in the field of radiophone, for a man in one part of the world to enjoy the actual performance of a particular drama which might have been enacted in another part and in the distant past.

Cinema has a great educative value and holds out great prospects, and if we know how to use it as an intrument for the propagation of culture there is no doubt that it will serve as the most appropriate weapon for the purpose.

The Movies and the People.

By

Rajendra Shankar.

Younger brother of Mr. Udayashankar the world renowned expressionist in all dances.

ADMIT it or not, this is the age of the movies with the flow tide on. The good actors and actressess are regarded like gods and goddesses, leaving the very ground they tread upon as adorable, feted out and talked about everywhere, receiving scented mails by the thousands from their fans and in Hollywood even threats of being kidnapped !

The growth of Indian cinema enterprises overnight like mushrooms has to be hailed as doubly welcome. In the first place it has given employment to so many needy people, giving a fair chance to the indigenous talents and stopping the flow of money out of the country, and in the second it has acquired the means of bringing something more intimate and understandable to the people, something belonging to them and accruing from the culture of the land. But has it, I wonder, given us all this ?

Each new film is released teeming with thefts, murders, felonies, arsons, conspiracies, mysteries, thrills, puzzles, problems. crooks, maniacs, poisoners, forgers, garrotters, police, spies, detectives, destitute women, sexual perverts, omances, mechanical crashes, rapes, dultery and what not till one shivers with the disquieting apprehension that nothing good in life could possibly exist.

I believe that the cinema industry has something more important and wholesome beyond just its money grabbing propensities. Far from vitiating the taste of the people it could offer wonderful things of art, good specimens of acting, exquisite ideas of costumes and, in short, bring back to the country some semblance of her past glory—a film that could make the hearts of the public throb with pride at what they had and can still have, and make foreign nations realise that they have yet to bow down to India for what it has.

This is not a vain dream, for, leaving aside criticisms couched in impregnable generalities, one has a lot to say of the terrible costuming, wretched dancing and the deplorable acting that has to be countenanced in the Indian films as a rule. We could certainly do better with the marvellous resources at our disposal instead of imitating the cheap imported stuff that we can neither properly assimilate nor give proper and adequate exposition to. I do not mean to suggest, however, that we could go back to the golden ages, for in our present state of affairs it is all so alien to us. Nevertheless it is high time to ring in a change, to go after things with some artistic worth and wholesome reaction, some originality and character worthy of our nation. We cannot flatter ourselves into the belief that our condition is anything but pitiable, in every phase of the word. The movies endow us with the requisite power to educate the masses, to give them informations of existing things, to make propaganda for a good cause, to give them more vivid and authentic notions of arts, backed by a more faithful representation of historical facts. It is a medium through which a great deal could with facility be achieved, and as such it should not be regarded by the promotors as a mere money-begetting machine.

The producers and directors, to my mind, are previleged persons, for to them is entrusted the future of our arts, to resuscitate them or to make their gasping existence altogether extinct.

The cinema industry is still in its infancy in this country, though quite capable of looking after itself. But I cannot disuade myself from believing that it will fail to outlive its hectic life unless a more thoughtful and healthy atmosphere is introduced into the theme and life of the films of to-day.



MISS KAJJAN.

THE BEAUTIFUL NIGHTINGALE OF BENGAL SCREEN.

Stars of the Cinema World.

I.
Miss KAJJAN.

MISS KAJJAN, Jehan Ara by name is too well known to the Cinema going public to need any introduction. She was born in Patna. Her great talents were first recognised in the film 'Shirin Furhad' which made her popular through out the world on account of her art in music and of her attractive personality. Miss Kajjan is also known as the 'Nightingale of Bengal'. She is thin, delicate and tall, having beautiful long hair and black eyes. The pictures in which she figures best are the following :—

(*a*) 'Shirin Furhad'
(*b*) 'Laila Majnun'
(*c*) 'Bhakta Surdass' or 'Bilwa Mangal'
(*d*) 'Gulru Zarina'
(*e*) 'Ankh-Ka-Tara'
(*f*) 'Indra Sabha'
(*g*) 'Shakuntala'
(*h*) 'Jaharee Sanp'
(*i*) 'Alibaba and Forty thieves'
(*j*) 'Pati Bhakti' & 'Swami Bhakti'
(*k*) 'Turki-Sher'
(*l*) 'Hindustan'. etc.

II.

Miss MADHURI.

SHE is an Anglo Indian girl whose former name was 'Beril'. She was born in 1913 at Delhi. She has brown hair and dark eyes, possessing an attractive face and charming manners. She is now one of the most popular actresses in India. Miss Madhuri joined the film world in 1929 and acted with distinction in the following plays :—

(*a*) 'Street Angel'
(*b*) 'Krishna Sudama'
(*c*) 'Kashmeera'
(*d*) 'Veer Babroobahan'. etc.



MISS MADHURI.

AS SHE APPEARS, IN RANJIT'S "STREET ANGEL"



MISS GOHAR.

A SPECIAL POSE IN RANJIT'S "VISWA MOHINI"

III.
Miss GOHAR.

MISS GOHAR the "Versatile Expressionist" was born at Lahore on the 19th February 1910 and joined the Shree Krishna Film Co. at the age of 15. Her real name is K. Mamaji. Since then she has appeared in different guises in different plays and earned a well deserved celebrity. She possesses a lovely figure, long hair and black eyes. She won the 'Movie Show' Gold medal for 1929 for the best acting, obtaining 9759 votes against 9007 for Sulochana. Her artistic and talking pictures called 'Devi Devayani' & 'Vishwa Mohini' were a great success. The Most important pictures in which one would find her at her best, are the following :—

(*a*) 'Devi Devayani'
(*b*) 'Radha Rani'
(c) 'Shail-Bala'
(*d*) 'Vishwa Mohini'
(*e*) 'Miss 1933'
(*f*) 'Tara Sundri'
(*g*) 'Gun Sundri' etc.

IV.
PATIENCE COOPER.

PATIENCE COOPER though not an Indian actress has won the hearts of the Indian audience by the display of her brilliant artistic talents in purely Indian films. She is tall, beautiful and has glorious black hair and Charming eyes. She is very fond of dancing and music. She has learned dancing from a Russian dancer. She got grand success in silent pictures including 'Durgesh Nandini', 'Kapal Kundla', and 'Krishna kanta's will'. She owed her popularity to her connection with the Madan Theatres Ltd. and made herself renowned through the following plays :—

(*a*) 'Bharti Balak'
(*b*) 'Bilwa Mangal'
(*c*) 'Jaharee Sanp'
(*d*) 'Pati Bhakti & 'Swami Bhakti'
(*e*) 'Kanya Vikraya' or 'Lobhi Pita' etc.

PICTURE FOR CALENDAR—1960



LATA MANGESHKAR



MISS PATIENCE COOPER.

THE GREATEST MASTER-PIECE OF INDIAN TALKIE AND STAGE STAR.



MISS SULOCHANA.

THE QUEEN OF THE SILVER SCREEN IN IMPERIAL'S DAKU-KI LARKI

V.
Miss SULOCHANA.

MISS SULOCHANA is one of the most popular screen actresses in India and is often honoured in the Cinema loving world as the 'Queen of the Indian Screen'. Her real name is 'Ruby Mayers' and now she is known as 'Sulochana'. She is a Jewish girl and was born at Poona on the 9th October, 1907. Miss Sulochana is 5 ft. 3 inches in height and possesses big and charming eyes. She also holds a very attractive personality. She worked in Telephone office for about three years and later she joined film world in 1925 in Kohinoor Film Co. Her first picture was 'Veer Bala'. She has made her name through out the world owing to her exquisite beauty and artistic acting in the films. At present she is drawing the highest pay in filmdom. Her most important plays are :—

(*a*) 'Madhuri'
(*b*) 'Daku-ki-Larki'
(*c*) 'Soubhagya Sundari'
(*d*) 'Temple-Bells' or 'Sulochana'
(*e*) 'Gulsanobar'
(*f*) 'Magic Flute'
(*g*) 'Anarkali'

VI.

Miss SHAHLA.

HER real name is Miss SHUMUSULNISSA. She was born at Cawnpore in a noble muslim family. After receiving her education at Lucknow she was married to a youth who was very fond of stage. Lately she was introduced to the public by the Madan Theatres Ltd. who appreciated her merits and took her in, as an actress in their films. She is expert in singing, more particularly in dancing. Now she has joined 'Bharat Laxmi Pictures' Calcutta. Some of the important pictures, in which she figures, are :—

(*a*) 'Muflis Ashak'
(*b*) 'Nakli Docter'
(*c*) 'Alibaba and Forty Thieves'
(*d*) 'Shakuntala'
(*e*) 'Insaf-ki-Top' etc.



MISS SHAHLA.

THE BEST ON THE INDIAN STAGE DANGER & FAMOUS FILM STAR



MISS LILA.

THE BEST ON THE INDIAN STAGE AND TALKI.

VII.
Miss LEELA.

CREDIT is due to Madan Theatres Ltd. for bringing to the notice of the public an actress like Miss LEELA who has made a great name in the world of moving and talking pictures. Her best films are :—

(*a*) 'Aladin's Wonderful Lamp'
(*b*) 'Ramayan'
(*c*) 'Shakuntala' etc.

VIII.
Miss SHARIFA.

MISS SHARIFA, rightly called the 'Queen of Stage', is really a singular actress with a pecularity all her own. She is tall, fair and has beautiful long hair. At first she was working on the stage of Elphinstone Theatrical Company, where she played leading roles in 'Bharti-Balak' as well as in 'Harish Chandra'. Since the death of 'Miss Gohar the senior she has successfully occupied almost the front place in the opinion of the art critics, in the Indian stage. Some of her films are :—

(*a*) 'Bharti-Balak' or 'Samaj-ka-Shikar'
(*b*) 'Harish Chandra'
(*c*) 'Kanya Vikraya' or 'Lobhi Pita' etc.



MISS SHARIFA.

THE BEST ON THE INDIAN STAGE AND TALKIE.



MISS MUKHTAR.

A FAMOUS PUBLIC OF "HOOR-E-PUNJAB" FILM SCREEN.

IX.

Miss MUKHTAR BEGUM.

MISS MUKHTAR BEGUM, known as Hoore—Punjab, is an exquisite songstress, whose powers of music have been highly spoken of by several Rajas and Nawabs of Northern India. She was born in Amritsar. She is tall, beautiful and has a very melodious voice. She joined MADAN THEATRES LTD. in 1931 and appeared in 'Chatara-Bakawali' playing the role of 'Chatara'. Her best pictures are :—

(*a*) 'Chatara Bakawali'
(*b*) 'Hindustan'
(*c*) 'Hathili Dulhan'
(*d*) 'Nala Damyanti'
(*e*) 'Aurata-Ka-Pyar'
(*f*) 'Seeta' (Hindi) etc.

X.
Miss BABY GARBO.

MISS BABY GARBO was formerly a famous actress is the Employ of SURYA FILM Co. (Bangalore). She is an Anglo Indian girl. Her age is about 15. She already distinguished herself in the silent screen as a good actress and dancer. But with the appearence of audible screens she has begun to talk and talk successfully.



MISS BABY GARBO.

AS SHE APPEARS IN SURYA FILM Co. "RAJADHIRAJ"



MISS SITA DEVI.

THE QUEEN OF THE INDIAN DANCER AND FILM STAR.

XI.
Miss SITA DEVI.

WE believe Miss Sita Devi is already sufficiently well known to our readers and that any word of comment on our part by way of introducing her would be superfluous.. She is indeed a successful dancer, and her reputation on that account can stand the most rigorous test of expert criticism. She acted very creditably in the play called Raja Gopi Chand which brought her renown.

XII.
Miss SULTANA.

MISS SULTANA is called, on account of her exquisite sweetness of voice, 'the nightingale of screen'. She is the eldest daughter of Begum Fatma and Nawab Gulam Jilani. She is tall and has most beautiful and magnetic features. She has long and beautiful hair and big eyes. She is the elder sister of Miss ZUBEIDA. Her age is about 25 years. Her first picture was 'Veer Abhimanyu'. Some of her films are :—

(a) 'Veer Abhimanyu'
(b) 'Kala Nag'
(c) 'Kanak Tara'
(d) 'Madalsa'
(e) 'Treasures of Kalyan'



MISS SULTANA.

IN USHA CINETON "USHA-HARAN"



MASTER VITHAL.

A FAMOUS PUBLIC OF INDIAN DOUGLAS IN "MYSTERIOUS-PRINC"

XIII.
Mast. VITHAL.

MAST. VITHAL is a young man of 28 and has earned his reputation in the Cinema world as the 'Douglas of India'. His real name is Vithal Raghunath. He was born in a forest in 1906. At first he worked in a mill as a labourer and later he entered Maharastra Film Co. Kolhapore at Rs. 9/- per month. Since then he played leading roles in many different plays. He is tall and possesses an attractive personality. He is married. Mast. VITHAL is now drawing highest pay among the male stars in Bombay. His first, talking picture was 'Alam Ara'. He has directed 'Vagabond Prince' the most successful play of 'Saraswati Cinetone'. His pictures are :—

(*a*) 'Alam Ara'
(*b*) 'Bhakta Prahlad'
(*c*) 'Mysterious Prince' etc.

XIV.
Miss SABITA DEVI.

HER real name is 'Miss Gasper'. She is the daughter of Mr. and Mrs. 'Gasper'. She possesses an excellent screen face and has a very fair complexion. She was born in Calcutta. She belongs to a noble Anglo Indian Family. Her age is about 21 years. She is well educated and is very fond of music and dancing. Her first important role was of Maleka Jehan in 'Flames of Flesh' produced by British Dominions Films Co. Ltd.' Her first talkie was 'King for a Day' produced by East India Film Co. Now she is playing the chief role in 'Chandra Gupta' of East India Film Co. Calcutta. Some of her important plays are :—

(*a*) 'King for a Day'
(*b*) 'Jamuna Puline'
(*c*) 'Radha-Krishna'
(*d*) 'Educated Wife'
(*e*) 'Phantom of Hills'
(*f*) 'Chandra Gupta' etc.



MISS SABITA DEVI.

IN SAGAR MOVIETON'S "EDUCATED WIFE"



MISS ZUBEIDA.

IN 'SHREE MAHALAKSHMI CINETONE' NAND-KE-LALA,"

XV.
Miss ZUBEIDA.

MISS ZUBEIDA was the second daughter of Begum Fatma, her father's name being His Highness the Nawab of 'Sachien'. She was born in 1911 She plays sentimental roles most successfully and is a very good dancer She entered 'National Film Co' at the age of 12. Gul Bakawali was her first picture. Later she has played leading roles in different talking films, most successfully. Some; of her best pictures are :—

(a) 'Alam Ara'
(b) 'Mahabharat'
(c) 'Punjab-ki-Padmini'
(d) 'Mira Bai'
(e) 'Nand-ke-Lala'
(f) 'Seva-Sadan' etc.

XVI.
Miss ROSE.

SHE is a Jew girl of eminent parts. She is tall beautiful and has attractive eyes. She is a famous actress and talks well in Hindi and Urdu which are not her mother tounges. In appearance of talking pictures she has made a wide name owing to her fine acting and charming personality. Her notable pictures are :—

(*a*) 'Hamara Dil'
(*b*) 'Turki Sher'
(*c*) 'Nakli Doctor'
(*d*) 'Bilwa Mangal'
(*e*) 'Kanya Vikraya' or 'Lobhi Pita'.



MISS ROSE

THE BEST ON THE INDIAN STAGE & FAMOUS FILM STAR.

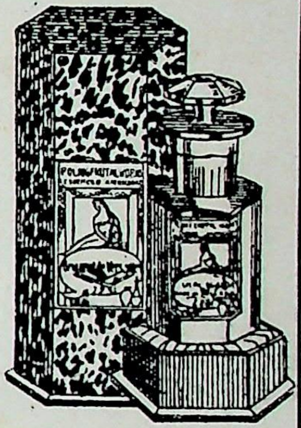
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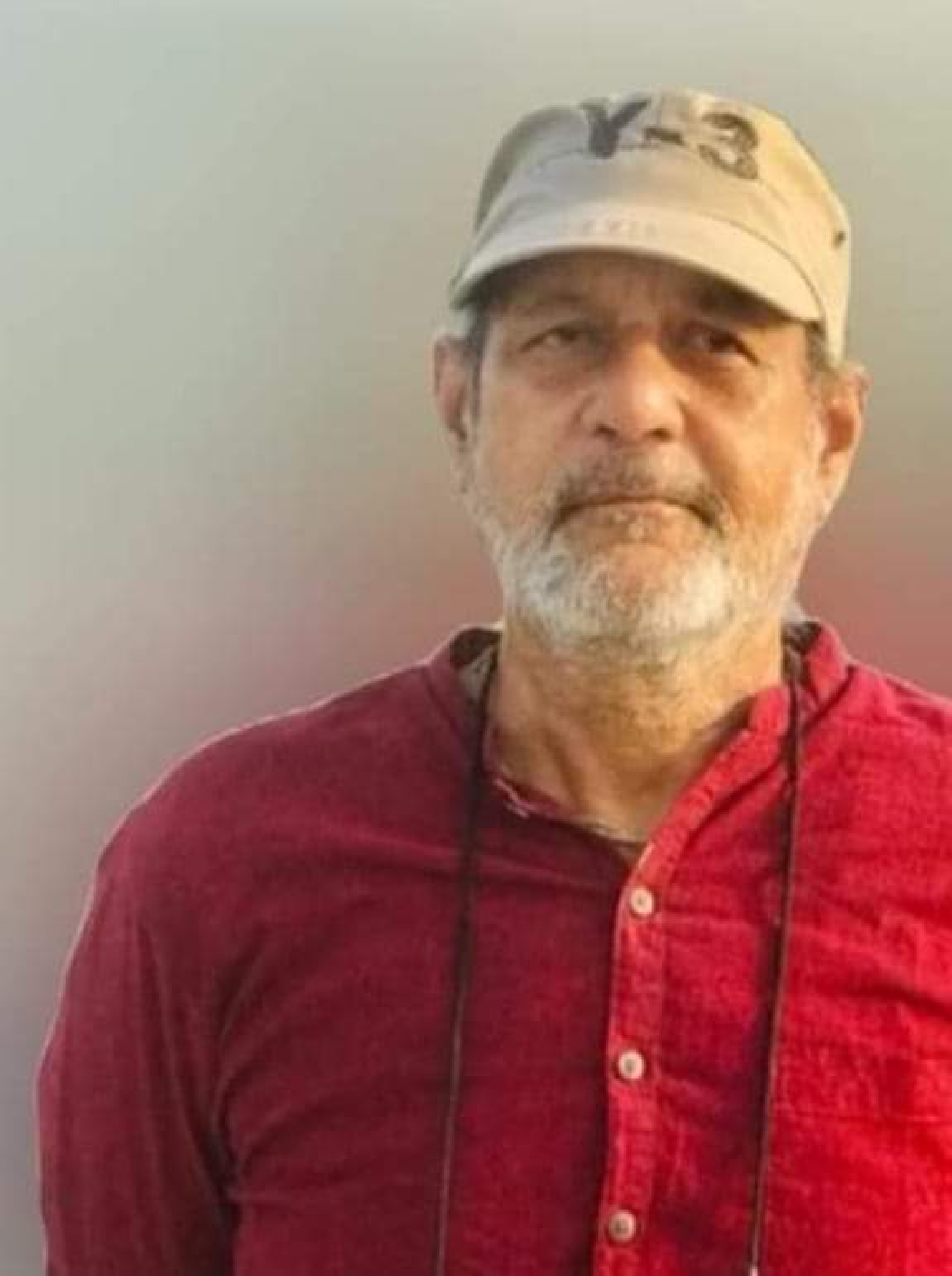
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